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The McGill Daily Thursday 10 January
Vol. 74 N° 39 Montréal, Québec

CLASSIFIEDS

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JOIN THE DAILY, Join The Daily, Join The Daily, Join The Daily, Join The Daily, Join The Daily. Watch for notices about recruitment meetings and/or come by Union B-03 some afternoon. You may surprise yourself. Then again, you may be appalled.

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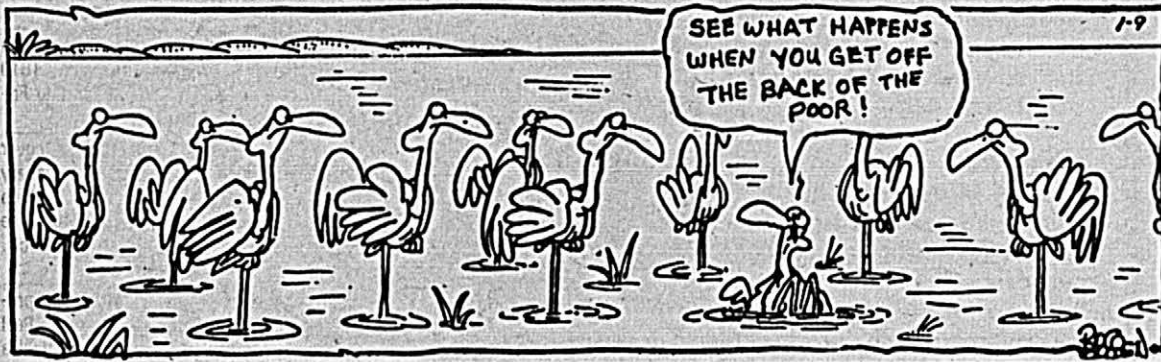
Brown-nose and Blondage

COMMY NIX

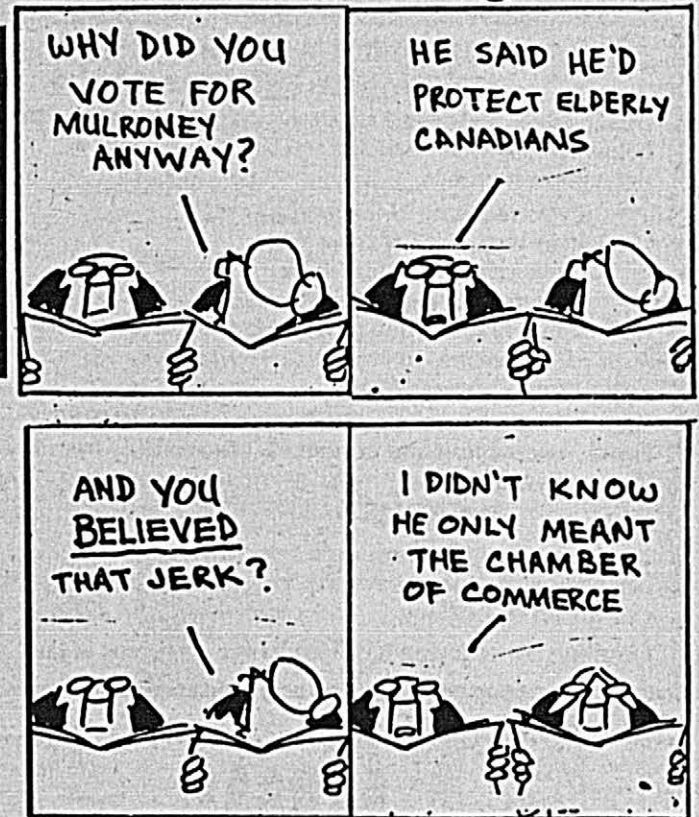
by Colin Tomlins,
Brendan Weston,
and Melinda Wittstock



Life in the BoG



The Mississauguans



MOLSON BEER BEAT

In these times of desperate academic decision making, of searching the soul to decide on the easiest fifth course to take, one man is still at home sleeping. During the dark hours of scrambling to finish last term's essay or in the silent moments in front of last term's exam marks there is one man already drinking in Gertrudes. That man, or maybe god, is **Dr. Unk**.

The incredible Dr. Unk carefully staggers through the university disguised as a serious student. Sitting in class he stares off into the distance. (Those who do not know him would think he was just contemplating the implications of the professor's lecture.) How naive. Dr. Unk spends his days secretly plotting and planning the final overthrow of his arch enemy — the decadent and machine-like — Ultra Academic.

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of Dr. Unk**

FRIDAY

Before the McGill-Bishops basketball game up in Currie Gym the **Sigma Chi's** will end the school week with a happy hour (17-20h00) at 3581 University. Beer is a buck. Later that night, **The Delta Psi's** at 3483 Stanley will be having a B-52 Bash. **The**

The Chromosomes, 39 Steps and 3 o'clock Train, three local Montréal bands, are booked in the ballroom for Program Boards **New Years Bash**. Tickets, \$2 McGill Students with I.D. and \$3 general admission, can be bought in advance at Sadies or at the door.



Saturday

And yet another **Engineering Bash**

TUESDAY

Delta Kappa Epsilon continues its weekly Deke Pub.

This week they've got a no name band playing some reportedly wierd but not too radical music. The night begins at 23h00 and goes till whenever at 3653 University (The Blue Door). Beer is only 75¢.

The Winter Carnival

The Carnival will be running from Friday 18 to Saturday 26. A schedule of events will be available soon but here are events that need some preparation.

The Frat Crawl. Friday 18 at 19h00. Gertrudes will be filled with the sound of musical burping a lot earlier than usual. Each frat will set up a drinking station. All participants are expected to visit each stall and

down beer. Skipping a station is considered rude and not throwing up before 21h00 an insult.

McGill will now be able to re-enter the ranks of the truly collegiate of North America. The official opening of this year's carnival will be marked by the crowning of The Winter Carnival King and Queen. In the old days only a woman could receive such an honour. Today both man and woman (or those dressed up as man and woman) will reign for the week and preside over Carnival activities. Perfect Noxema faces and square jaws are not mandatory for entry. The lucky couple will win a ski weekend in Jay Peak. The ceremonies will begin at noon on Monday Jan. 21 in Gerts Pub.

Catherine Bainbridge

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McGill Carnival
KING and QUEEN
As a King and Queen Duo —
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Board Office, Rm B-07, Union,
for the Royal Competition.

Unkritical / kultcha listings



by José Arroyo

The Christmas Season is accompanied by a barrage of hard-sell promotion for many cultural commodities. The beginning of a new year seems to be a good time to warn those who haven't yet been duped by millions of dollars worth of advertisements and discriminatory media coverage. The following is a list of what to see, what to avoid, and why.

TO AVOID

Beverly Hills Cop Eddy Murphy's latest film is a tepid concoction of violence and tough-guy ideals. Clever in parts, mostly it's just offensive and/or boring. Murphy's 'charming personality' might have saved this film, if he didn't resort to sleazy tactics like exploiting the audience's homophobia for cheap laughs. People have a tendency to go to popular films just to see what all the fuss is about — **Beverly Hills Cop** is not about much.

Supergirl, Dune, 2010. When a director gets his hands on dozens of millions of dollars to make a movie, he usually ends up with a 'superspectacle'. By the time all the lengthy pre-production is done, most directors don't seem to remember why they wanted to make the film in the first place. The films end up being spectacles all right — the kind outsiders gossip about, insiders are embarrassed of, and no one pays five bucks to see. **Supergirl, Dune and 2010** sink under the weight of big sets, big names and not-so-special effects. This is the kind of film in which publicity is used as a substitute for creative thought.



Runaway, Protocol, City Heat. These films are commonly known as vehicles. They are tailor-made to show stars to their best advantage. If you have nothing better to do than look at Selleck, Eastwood, Reynolds and Goldie Hawn loving themselves for being so cute, so famous and so able to draw so much money from your pocket, these films are for you, sucker.



The Gazette's film coverage. One of the Gazette's responsibilities should be to provide critical coverage in English of the films playing in Montréal. Instead, it mainly provides shallow coverage of only the big-name Anglo-American films. From reading **The Gazette** one would not know there were French films playing in town except for those with English subtitles. One more example of the English community's continuing insistence on maintaining its solitude.



WORTH SEEING

La Guerre des Tuques. It's been a great year for the Quebec film industry. **Sonatine** and **La Femme de L'Hotel** have both won international prizes and Jean Beaudoin's **Mario** is doing very well at the box-office. Of them all, **La Guerre des Tuques**, in which two gangs of

children build a snow-fort and confront each other, seems to be the best-loved by the public. According to *La Presse* it is, "Un des meilleurs divertissements que le cinéma québécois nous ait jamais donné."

Kaos. Paolo and Vittorio Taviani have previously brought us **Padre Padrone** and **The Nights of San Lorenzo**. **Kaos**, their latest, is a free adaptation of four stories from Luigi Pirandello's, *Les Nouvelles Pour un An*. Set in turn-of-the-century Sicily, the film is a stylized record of peasants' life and beliefs. Love, death, and the right to a proper burial are prominent themes. The directors are often somewhat condescending towards their subjects, and the film becomes rather pompous in the last half. On the plus

side, however, **Kaos** is beautiful to look at and full of wickedly witty observations.

Paths of Glory The Peter Watkins Support Group will be presenting this 1957 Stanley Kubrick film as part of their *Films for Peace* series at the Conservatoire d'Art Cinématographique on Sunday at 5:00 P.M. **Paths of Glory** is a study of incompetence and hypocrisy in the French Army's high command during WWI. One of

Kubrick's best films, it was banned in France when it was first released. Kirk Douglas stars.



Breaking barriers and building barricades

by Leela MadhavaRau

Born in Flames is a low budget, political movie. It is set in New York City 10 years after a social democratic revolution has swept the U.S., leaving the status of women unaltered. The director, Lizzie Borden, has few illusions as to the quality of her film. She does not claim it to be brilliant or outstanding, and indeed, the film does lack somewhat in technical expertise.

All of this does not diminish in the least the power and excitement of this film. *Born in Flames* is one of the best feminist films to be aired in recent years.

Borden spoke at the Canadian University Press national conference. Unlike many exponents of political platforms, she was often the first to critique her film and used the flaws to begin discussion.



Born in Flames is unusual in that it took so long to film — five years. Many of the characters are not only based on real, living women, they are portrayed by those women. The older woman of wisdom is Flo Kennedy. It is Kennedy's anecdotes that comprise her lines. Borden simply filmed as in a documentary and then introduced sections when appropriate.

The heroine of this film is a woman named Adelaide Norris. It is her Women's Army that is the focal point of this film, however, originally Norris was simply a name with a photograph attached. Then Borden began to expand the part and was forced to virtually bribe a reluctant Jeanne Satterfield to return to the film in a greatly expanded role.

This authenticity is unusual in an industry where high tech is the name of the game. Borden was unable to obtain permits to film in many places and would simply dash in with her camera crew and film until evicted. Discontent among women is illustrated in the film by a number of strikes. All but one were actual demonstrations held within the past five years by women in New York City. Only one strike in the film, organised by secretaries, was staged. However, actual secretaries thinking it was an actual demonstration, joined in. This demonstration nearly earned Borden a criminal sentence for disturbing the peace.

Born in Flames is the only recent film to place emphasis on



the activities of women of colour. The Women's Army is composed, for the most part of black, working class women. Borden

says this is not incidental. She is well aware of the neglect of these women in most films, and says she is only sorry she did not place more emphasis on Asian and Oriental women. Yet Borden does not alienate the white women from the revolution or deny the important role they play. It is simply a shifting of the traditional bias towards the white middle class liberal feminist.

Borden realizes that many males who see *Born in Flames* either dislike it intensely and/or feel angry at the lack of masculine participation in the women's revolution. Many complain that all male characters are unsympathetic or brutal. Borden admitted she would now have made at least one character more sympathetic to the women's cause but voices no regrets over the present dearth of such men.

Borden says much of the film

appeals to her sense of 'fun'. A scene showing a woman's hands rolling a condom onto an erect penis immediately followed by the same hands washing the silver cutlery is characterised by Borden as fun. The Ontario Censor Board characterised the same scene as obscene and refused to allow the film to be shown until it was cut. Borden laughed and again reiterated that she believed the juxtaposition to be normal, not a symbolic gesture.

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The Daily is a founding member of Canadian University Press (CUP), La Presse Etudiante du Québec (PEQ), and Campus Plus (CUP Media services).

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THE BIG CHILL

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January 21st - January 26th Watch for It!

McGill Undergraduate Trivial Pursuit

by Brendan Weston
and Melinda Wittstock

Sc Can you manufacture LSD (if so, we'd like to meet you)
Mu Who invented the Wurlitzer organ?
Ar Name a relevant economist (i.e. one whose predictions bear any resemblance to reality).
Ma Explain Marx's theory of surplus value in two sentences.
En Do you plan to control the means of production?
Ed Spell K-A-R-L-M-A-R-X.

Sc How many bacteria YOUR body?
Mu Name your favourite classical tune with artillery?
Ar Who types your papers?
Ma Do you ever plan on employing servants?
En How many angels can dance on the top of La Cité?
Ed Why is it that heterosexuals are often found hovering around children?

Sc How many chemicals can be Gert's pizza?
Mu What does CHOM stand for?
Ar How many tenured professors are there in your department?
Ma Unions are bad. True or false?
En Fatal alcohol toxicity level is reached A) on Pub nights, B) on Pub nights, C) on Pub nights
Ed High student to instructor ratios contribute to learning. True or false?

Sc Translate (into English) $E=MC^2$
Mu Who was the drummer for The Monkees?
Ar Translate the following: "Den Himmel überlassen wir den Englen und den Spatzen."
Ma How large is your stock portfolio?
En How do they get the caramel in the Caramilk?
Ed What is your favorite means of corporal punishment?

Sc Do you think military research is immoral?
Mu Do you think the Canada Council is a luxury?
Ar Do you think CEGEP prepared you for your program?
Ma Do you think workers demand too much?
En Would you go to Africa?
Ed Do you think you should be protected by Christa?

Sc How many toxic chemicals are there in your immediate environment?
Mu What are the call letters of Radio McGill?
Ar Big Brother is doubleplus ungood. True.

Sc What is the pH level of Lake Louise?
Mu Is muzak curable?
Ar Kierkegaard was right. True or false?
Ma Where do you store your furs?

Sc What is the best way to modify a rat's behavior?
Mu Do you own any Moody Blues albums? If so, why?
Ar Why is Canada called a democracy?

you accept a job in South

gay children should be kept from right-wing propaganda?

the pH level of Lake

curable?

ard was right. True or

you store your furs?

any nuclear warheads

ke to destroy a ferro-

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Ma Unions are bad. True or false?

En Fatal alcohol toxicity level is

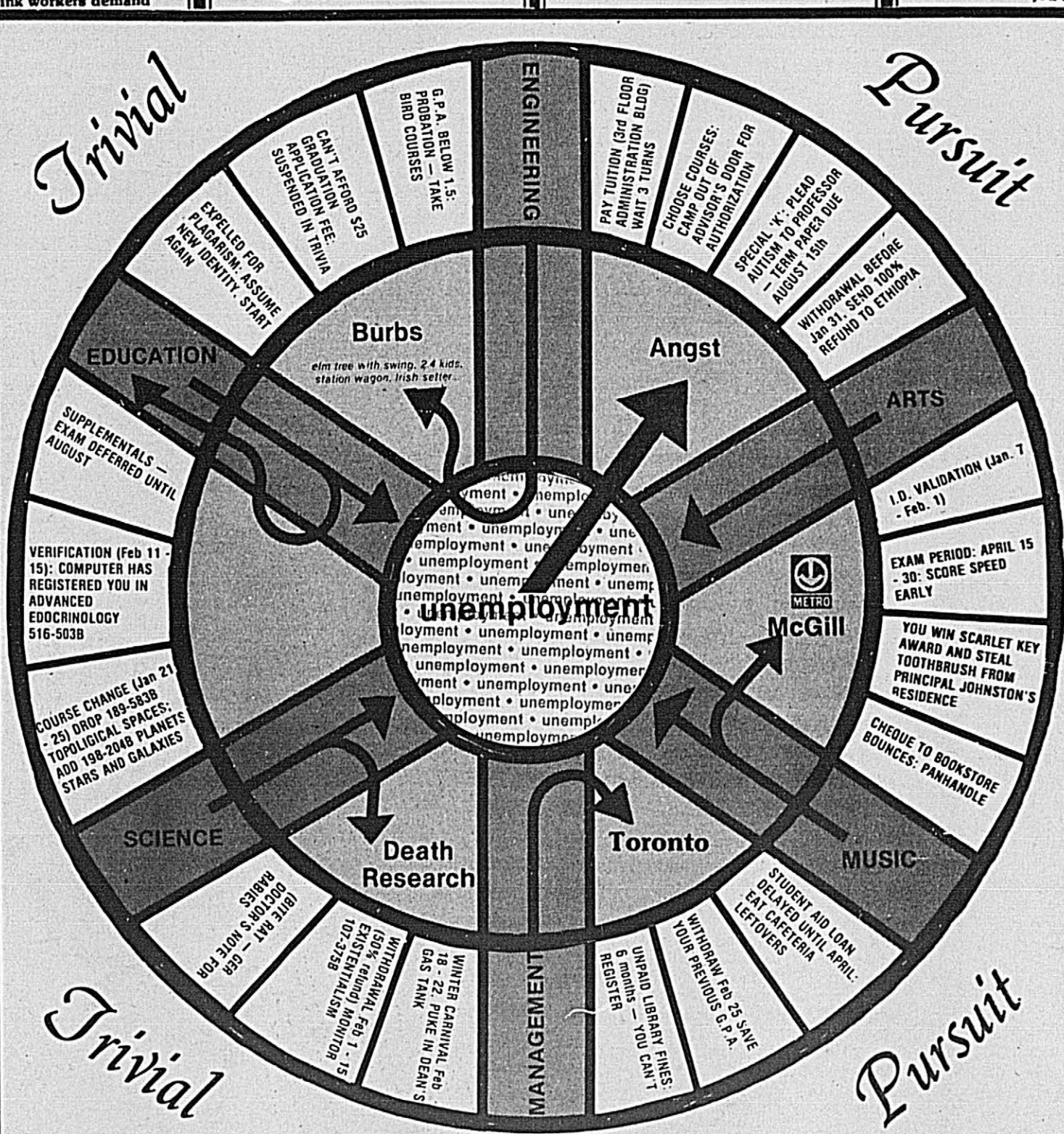
reached A) on Pub nights, B) on

Pub nights, C) on Pub nights

Ed High student to instructor ratios

contribute to learning. True or

false?



Sc What is the pH level of Lake Louise?
Mu Is muzak curable?
Ar Kierkegaard was right. True or false?
Ma Where do you store your furs?
En How many nuclear warheads does it take to destroy a ferro-concrete bridge?
Ed Is vivisection an important classroom tool?

Sc What is the best way to modify a rat's behavior?
Mu Do you own any Moody Blues albums? If so, why?
Ar Why is Canada called a democracy?
Ma Who's paying for your degree?
En Name the editors of the Plumber's Pot?
Ed How much do you owe in student loans?

Sc Have you ever participated in a demonstration?
Mu Does your thesis mention the Masters thesis menash?
Ar Why is Political Science a thing?
Ma Have you ever taken a course in heterosexuality?
En Why should we help Sadie's II stock the Body Politic?
Ed How does one help heterosexuals?

Sc Have you ever been intelligent?
Mu What is the call letters of the Plumber's Pot?
Ar What was that wasn't assigned in class?
Ma Have you ever crossed a picket line?
En Have you ever constructed a picket line?
Ed When do you expect to go on a picket line?

Ma Who's paying for your degree?
En Name the editors of the Plumber's Pot?
Ed How much do you owe in student loans?

En How many nuclear warheads does it take to destroy a ferro-concrete bridge?
Ed Is vivisection an important classroom tool?

Sex

under Brian

Solve the mystery

It is generally accepted that the sexuality of a people is molded and shaped by their leaders. The procession of Prime Ministers which have come down Canada's government runway have each exposed a unique sexuality.

For example, John Diefenbaker was musty and traditional, missionary position only, and deadly serious about sex. In that damp suffocating era Diefenbaker corresponded with a moldy and fungus-friendly sexual allure.

In a period of rapid growth and industrialisation Lester Pearson led the way. Pearson had the erotic versatility of a vending machine with Kraft processed cheese food sandwiches in each window. What more can be said. A lull in Canuck fuckery.

Pierre Trudeau pulled the pants down on Canada... A blast of hot air and hot breath down the necks of Canadians. He pioneered sophisticated sexual maneuvers with a melange of imported European and Asian techniques. He played hard to get until he became a nuisance.

Joe Clark fumbled and groped his way across the Canadian body politic. He forgot what he was doing and his partners left.

The real John Turner works in Madame Tussaud's wax museum in Niagara Falls while a slightly imperfect wax version of the man travels the country inspiring Canadian fantasies. As Prime Minister, the rigid, plodding Turner was a clarion call to masturbation for all Canadians.

Mulroney changed everything with his slogan "let's do it together" bringing in a "hands off" policy implementing instead the private sector's "invisible hand" which now fondles Canadian privates. But Mulroney himself remains a sexual mystery, a question mark snaking across the erogenous zones of the country. He has captured the imagination of the nation, tied it up with chains and leather thongs and left only his chin to bite down on. Is Mila the only one who knows his secret? Is Brian the inflatable love doll of Bay St? Or just a molester of young social programmes. What are the hormones behind the image?

We want you to tell us about the chemistry of Prime Minister Brian Mulroney. Just jot down your own sexual appraisal and bring it down to room B03 in the basement of the Union building before next Tuesday. We'll select the best ones and print them in Thursday's special "Modern Sex" issue.

If you're a little bashful, just come down but slip your note into the envelope outside B03 door marked "Sex under Brian."



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DAILY DAYS

Get on-the-job skills in high-speed composition, investigative journalism, photography, feature-writing and more...

MONDAY

(January 14th)

"Newswriters Meeting" 1 pm

Learn high-speed writing skills, writing under pressure, writing with precision and clarity, how to organize facts and quotations, newstyle and essay style.

Followed by an open meeting on topics for McGill coverage and Montréal coverage.

TUESDAY

(January 15th)

"How to Write a Feature Story" 2 pm

How to apply your personal writing style and experience to journalism. A seminar on approaching in-depth, full-length features-writing. Narrative techniques, how to compose ledes, conclusions, the role of the author and more.

"Supplement:" 4 pm

Entertainment writing - music, dance, theatre, mixed media reviewing, fiction-writing.

Supplement meeting on special "modern sex" issue which appears Thursday.

"Production Night" 6pm

Learn the basics of page design, layout and paste-up techniques.

WEDNESDAY

(January 16th)

"Investigative Journalism" 1 pm

Learn interview techniques, how to trace important information, how to dig, uncover and reveal dangerous secrets.

"Production Night" 6pm

Learn the basics of page design, layout and paste-up techniques.

THURSDAY

(January 17th)

Full Open Daily staff meeting at 3 pm

Seminar on Roberts Rules of Order, debating tactics.

Democracy Time

The meeting will convene on:

- Next week's coverage
- Criticism of past issues
- Upcoming special issues
- Radio show
- Investigations
- Open discussion

FRIDAY

(January 18th)

Photography 2 pm

Camera and darkroom techniques, photo-journalism.

First 10 people will get free roll of tri-X film to shoot McGill and Montréal scenes the best of which will be printed in the Daily.

"Production Night" 6pm

Learn the basics of page design, layout and paste-up techniques.

Seminar on the operation of typesetting equipment.

Party TBA

All events take place in Room B-03, Union Building basement
For information call 392-8955

SCHEDULE OF DAILY DAYS EVENTS

All events take place in Room B-03, (January 14-18) Union Building basement

Polytalented Heads Make Sense

by Mark Dermer

Anyone who has seen a few rock concert films is wary of the genre. While the performers and onscreen audience enjoy their privileged interaction, the filmgoer gets left out.

Fortunately, the Talking Heads' film *Stop Making Sense* -- on an indefinite run at Cinema V -- is a movie in which director Jonathan Demme has managed to create the sense that the Talking Heads are playing directly to the film audience.

Not that *Stop Making Sense* was filmed on some abandoned sound stage. Demme and the Talking Heads realize that rock videos often fail because rock musicians do not know what to do with themselves when a camera is substituted for an adoring throng.

Thus, *Stop Making Sense* was filmed during a four-night stand in Hollywood in December of 1983. However Demme's shooting script excludes the concert audience until late in the movie and ignores the conventional wisdom that the camera must be fixed on whomever -- vocalist or soloing instrumentalist -- is in the spotlight at the moment.

The result is that the camera approximates the movement of



You may find yourself...in an oversized jacket

the concertgoer's eye, using curiosity rather than rock star ego as its guide.

Breaking new ground in rock cinema is significant enough, but what really makes *Stop Making Sense* great is the quality of the Talking Heads' performance, hardly surprising from a group widely considered to be the

vanguard of American popular music.

Since 1977, the Talking Heads have evolved from a minimalist quartet to a polyrhythmic, polymelodic nine-person group whose live shows prove that the original members are talented artists as well as

musicians.

The show that Demme captures roughly charts the group's evolution by beginning with lead singer/songwriter David Byrne playing "Psycho Killer" accompanied by a recorded rhythm track, then allowing the group to grow by a member or two on each subsequent song. Moving

from the original members playing songs from the first three albums to the full band playing material from the more recent "Remain in Light" and "Speaking in Tongues" LP's, *Stop Making Sense* gathers a musical momentum that leaves the filmgoer wondering why the cinema didn't clear a dance floor.

Throughout, Byrne demonstrates -- in his movements, vocal styles, and choice of props -- why he is regarded as one of rock music's most unique performers.

It is difficult to name musical highlights of *Stop Making Sense*. Once at full speed the film bounces through versions of "Burnin' Down the House", "Makin' Flippy Floppy", "Once in a Lifetime", "Girlfriend is Better" with an energy that is uniformly compelling.

Final credit goes to Demme for using moderation in the face of such a powerful performance. At 88 minutes *Stop Making Sense* is neither too long nor too short, though diehards will want to rent the video to see four of five songs that were cut from the cinema release.

Stop Making Sense is a must see for both devoted fans and the uninitiated.

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HELLENIC CULTURAL INSTITUTE

ANNOUNCEMENT-INVITATION

The Dance Department of the Hellenic Cultural Institute of the Greek Community of Montreal announces the opening of a Greek Folk Dancing workshop starting January 7 and ending April 26, 1985.

Classes will meet at various times during the week from 6:00-8:00 pm in the Hellenic Community Centre, 5757 Wilderton Avenue, Mt. (corner of Côte Ste Catherine and Wilderton). Classes will be divided by age and ability.

The fee for this workshop is \$75.00 for 15 weeks of classes. The instructors will be members of the Dance Department of the Hellenic Cultural Institute under the direction of Mrs. Barbara Metallinos.

All interested in this Greek Folk Dancing Workshop may register by calling the secretary of the H.C.I. at 738-2421 or Mrs. Barbara Metallinos 484-7736.

5757 avenue Wilderton, Montreal, Québec

H3S 2K8

Tél. (514) 738-2421

AN EPIC LOVE STORY OF TODAY
FROM MARK RYDELL THE DIRECTOR OF "ON GOLDEN POND"

Tom and Mae Garvey.
The river runs through their land, their love and their lives.
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It's where they'll make their stand.
Alone they will fail.
Together they may find the strength to keep their way of life alive.



SISSY SPACEK MEL GIBSON

The River

SISSY SPACEK MEL GIBSON

SCOTT GLENN

AS EDWARD LEWIS PRODUCTION A MARK RYDELL FILM "THE RIVER"

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CASTING BY ROBERT DILLON MUSIC BY JOHN WILLIAMS PRODUCTION DESIGNER CHARLES ROSEN

DIRECTOR OF PHOTOGRAPHY VILMOS ZSIGMOND, A.S.C. EXECUTIVE PRODUCERS EDWARD LEWIS AND ROBERT CORTES PRODUCED BY MARK RYDELL A UNIVERSAL PICTURE

Opens January 11

Check local listings for details

She always bleeds like a lady

by Kimberley Whitchurch
of the Dalhousie Gazette

Remember when you were about twelve years old, and got your period for the first time? On one hand it was a relief. It finally happened, and there was no small feeling of accomplishment to have visible proof of one's burgeoning womanhood. Tampax! Kotex! Midol! A real excuse to avoid gym class!

But there was also the shame of it. Your mother was probably furtive about the whole thing, implying that dad and your brothers were not to be let in on your new secret. They had to be protected from that gruesome part of your female identity...god help them if ever they were exposed to the actual



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sight of your blood. Or the ODOUR!

So if you used pads of the non-flushable variety, you wrapped them into elaborate little pupae of toilet paper before stowing them at the very bottom of the wastebasket. You worried constantly about whether anybody could tell you were wearing anything. You especially worried about...accidents. If you ever got blood on your clothes, you'd absolutely die of shame! You'd leave town!

Advertisements in Seventeen and whatever else you were reading certainly contributed to this attitude. They always seemed to stress keeping That Time of the Month a big secret. Deodorant tampons...to eliminate the slightest possibility of tell-tale odour. Tampon and pads individually wrapped in plastic, to 1) ride unobtrusively in your little purse and 2) be hygienically sealed, pristine until the very moment of use. The instruction folder with the tampons pointed out the sanitary nature of their product, saying that "your hands need never touch your body." Heaven forbid that your fourteen year old fingers ever should touch anything 'down there.'

It's sad how many women are still subtly (and even not so subtly) led to believe that their genitals are smelly, nasty and ugly. Did you feel repulsion the first time you looked at yourself with a strategically-placed mirror? Or did it strike you as a wild, exotic red area? I'm thinking of Alice Walker's female character in *The Color Purple*, describing a friend's vulva as "like a wet rose."

The dewy-eyed girls in the slick magazine ads confide breathlessly to you about that extra-special feeling of freshness, of confidence, that whatever product they are wearing gives them on the day of the big presentation, the day the boyfriend's parents are met, and so on. Come to think of it, there's something vaguely icky about feminine hygiene ads in general. I always feel talked down to. At least the execrable FDS can, and the reasons behind it, has disappeared from the magazines. And most of our shelves.

I'm not suggesting you proudly swing a tampon by the string on your way to the washroom.

The whole issue I'm trying to point out is that our attitudes about our bodies, our reproductive functions, have been shaped in a manner which is ultimately convenient for a male dominated system. To be ashamed of one's body is to lack strength. It's about losing power. There are times when you can feel so good about your sexual identity, about being a woman, and it feels like power running in your veins.

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Classes start week of January 14, 1985.

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